



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية



ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <http://jls.tu.edu.iq>

Phonological Signs and their Interpretation in Dickinson's Mystic Poems

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Keywords: - Phonological Signs - Study of Signs - Interpretation - Dickinson's Mystic poems	Abstract The following study is an attempt to shed lights on the analysis of signs and their interpretations in terms of phonology and their role in meaning comprehension in human mind, throughout taking Emily Dickinson's mystic poems as an example. It is generally accepted that every literary artistic work is a string of sounds made up of a group of conventional phonological signs. They are formed by combining with each other according to the special rules of language, forming larger linguistic units to show their ability in word order and language proficiency. Five critical aspects below have been investigated in the process of this study, namely; alliteration, consonance, assonance, onomatopoeia and rhyme. Finally, the following conclusions have been drawn: topics, as the difference between literary and linguistic semiotics can lead us towards the principals and the basics of understanding, and perceiving meaning. Scientific study of language, familiarity with viewpoints related to achieving the basics of
Article Info	
Article history: Received: 19-8-2021	

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Accepted: 1-9-2021	perception, aesthetic analysis and cognitive semiotics of perceiving texts, have a great role. Dickenson's poetry carries a kind of harmony that functions as the transporter of meaning and feeling in addition to the elements transferring meaning. There are major roles in the use of phonemes: meaning transferring, emphasis on the basic meaning, feeling transferring, increasing musicality and creating coherence
Available online	

العلامات الصوتية و تفسيرها في قصائد دكنسون الصوفية

ارزو جبار امين-جامعة جيهان - أربيل

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<p>الخلاصة : الدراسة التالية هي محاولة لتسليط الضوء على تحليل الاشارات ومعانيها فيما يتعلق بالاصوات وعلم الصوتيات ودورها في فهم المعاني في العقل البشري، كدراسات ايميلي ديكسون المقبول بصورة عامة حاليا ان كل عمل ادبي فني هو سلسلة من الاصوات يعبر عنها بمجموعة رموز صوتية تقليدية تصنع بواسطة الاختلاط مع بعضها طبقا لقواعد لغوية خاصة لتشكل وحدات لغوية اكبر وتظهر قدراتها بالكلمات ودقة اللغة تمت دراسة خمسة وجوه في هذه الدراسة وهي؛ الجناس، الانسجام، السجع، المحاكاة الصوتية والقافية اخيرا تم الوصول الى الاستنتاج التالي : مواضيع مثل الفرق بين علم اللغات والادب ممكن ان تقودنا نحو الفهم الاساسي وفهم المعاني الدراسة العلمية للغة، التآلف مع وجهات النظر المطلوبة لتحقيق فهم اساسي، التحليل التجميلي والسيمايائية المعرفية لفهم النصوص، لها ابلغ الأثر يحمل شعر دكنسن نوعا من التناغم الذي يحمل المعنى والاحساس اضافة الى العوامل التي تحول المعنى .</p> <p>هنالك وظائف متعددة في استعمال الصوتيات : نقل المعاني، التركيز على المعنى الاساسي، نقل الاحاسيس، زيادة الموسيقية وزيادة التماسك .</p>	<p>الكلمات الدالة:-</p> <p>-العلامات الصوتية - دراسة العلامات - ادراك و التفسير - اشعار دكنسون العرفانية</p> <p>معلومات البحث تاريخ البحث:</p> <p>الاستلام: ٢٠٢١_٨_١٩ القبول: ٢٠٢١_٩_١ التوفر على النت</p>
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1. Introduction

The reasons for the disorder in the process of speech perception are: first, the lack of empirical instances of speech, which is due to not finding an acceptable signification

concerning the permanent cognitive linguistic meaning of speech. Second, for the linguistic meaning of speech, empirical examples can be found, but the external context of speech prevents the acceptance of an instance arising from the internal or linguistic meaning. In both cases, we interpret in order to understand the acceptable meaning of the words assumed to be uttered by the speaker or author, usually freeing ourselves from the authority of signs that impose their pre-conventional meaning on us. In other words, we build a secondary system on the primary and algebraic system of speech, in which the signs are filled with the burden of our mentality. This process of giving meaning to the text means considering the signs as a code and interpreting the text. The monosomy system of language, which collapses from this point of view and as a result is replaced by polysemy, requires a new way of reading characterized by the semantic nature of the text as one of its main causes.

The important point to note here is that each audience perceives the given information by the speaker among the set of information that speech evokes in their mind. In other words, when the audience hears that news or information, he creates an imaginary context to perceive the information in that context, and because everyone's mental reserves emerges from a set of direct and indirect, individual and public experiences, this context will vary among people. Thus, what the audience or readers perceive from a word or even an expression is not equal, resulting from the mixing of an external message with different internal associations. In the process of perception, what the speaker has left unsaid is perceived according to every reader's mental potential. Therefore, it can be said that every perception is a combination of understanding and intuition, the first of which has an external origin and the second an internal source. Every subject or message that comes from outside has meaning, it is understood as being placed in an aura of preconceptions, predictions of the readers' mind and the associations resulting from the perceptions of the subject.

The authority of language means that every linguistic sign has two inseparable aspects: the signifier and the signified. Linguistic signs sit together according to the grammatical rules of language and announce a subject. In social interactions, language users cannot use words in any sense they want, nor can they put them together in any completely arbitrary order. The primary order of language is the limitation of language in having the same possibilities in general use. Ordinarily, the secondary systems will violate these possibilities and build a system on the primary one.

Liberty from the authority and order or system of language seems to mean breaking the rules of code and the disruption of the usual and prescribed relationship between the two inseparable aspects of signifiers and signifieds of linguistic signs. The result of such liberation will be the disruption of the natural communication between the sender and the receiver of the language, as the common contact makes them suspicious of the conventional signs of the language.

Disruption of the conventional relationship of linguistic signs occurs as a result of one of the following two conditions:

1. Linguistic words or signs in their conventional sense signify a meaning that is perceivable in the primary order of language; but the meaning of the signs seems so strange that the receiver cannot find an acceptable example for it in the realm of their experiences.
2. Words with their conventional meaning signify a subject that has an instance consistent with familiar experiences; but the context of situation in which the word is expressed does not allow the meaning or instance of the conventional meaning of the words to be accepted.

It is in these two cases that we doubt the signification of the conventional meaning of the words; but since we have already accepted that the speaker must have intended to put the words together and use a language that is hidden from us, we try to ignore the

conventional meaning of the words. Considering the possible ability that cultural and social texts carry, the personality of the speaker and context of production, we empty the linguistic signs of their conventional meanings and fill them with new meanings. In this view the words:

1. Signify a subject or instance that is consistent and compatible with our experiences.
2. Their new meanings are compatible with the context in which they are performed and give acceptable meanings in that context.

In these two cases, words are no longer linguistic signs; because accepting words as signs requires accepting the conventional relationship outside the individual's will, between the two inseparable aspects of signifier and signified. Releasing from a predetermined conventional relationship of the words turns the signs into code, symbol and icon in the absence of a symmetrical guide to the secondary meaning.

This process of converting signs to codes, which signifies the presence of new meanings in the old form of the linguistic signs, diminishes the normal characteristics and expandability of the text in contrast to its interpretability. It foregrounds the role of the audience and the reader in interpreting and giving meaning to the text compared to the speaker and the writer as the producer of the text. Noticeably, the text creation will no longer be only at the discretion of the speaker or the writer, but the audience or the reader also participates in the inspiring activity of creation. The reader is the one who realizes one of the potential meanings of the text, completes the work by interpreting the codes, gives them meaning according to his mental reserves and creates the imaginary texture and possibilities of the text. Therefore, the text goes beyond monosomy and rhetoric plays a more prominent role in the formation of meaning; as rhetoric in its broad sense means the effective presence of spatial, temporal and human factors governing the production and reading of the text. It is impossible to discover the possible meanings of the text without considering and imagining them.

Departure from the authority of language occurs especially in poetry. In mystical poetry, in which the induction and transmission of meaning that is the main intention of the poet is certain and accepted, the departure from the authority of language occurs to a considerable extent without asking the transmission of the author's intention in the text if the audience is ready. For this reason, in metaphor or irony, when words, phrases or expressions have departed from their conventional meaning, rhetoricians always consider their use conditional on the existence of contexts and grounds to guide the reader to the writer's intentions of producing the text, which is the secondary meaning of the text.

The use of a word, phrase or an expression in a non-literal sense, or in other words, their virtual use in mystical literature, extends the reader's path from the linguistic signs of the text to reaching the speaker's intention; but it does not liberate either the writer or the reader from the authority of language and its original order. Therefore, the meaning is still in the possession of the author and the reader must find the same meaning as the author intended.

2. Dickinson's Poetry

Emily Dickinson is a well-known name in literature. In an attempt to know her, we should find a way to her inner realms, the hidden chambers of her soul, and internal perspectives to get introduced about Dickinson's innovations about rhythm, rhyme, ambiguity and images perfectly. It is her art that can give meaning to the parts of the universe and their relationships together. She imprisons every phenomenon in a cage of form and pours them in the form of poetry. Derrida (See Gounelas, 2018, p. 841) believes that the poetry of Emily Dickinson can be considered as full of meaning which keeps the face of the

world in the context of heterogeneous relationships, and then she pours her experiences of the world in form of poetry to change them into reality. Most of her poems, like 'I Heard a Fly Buzz When I Died' and 'I Felt a Funeral, in My Brain', are shocking, and full of ambiguity and contradictions (Movahed, 1378, p. 17).

Dickinson, for revealing authenticity, she touches on the experience of life limitation which is death. She claims that the lasting reality of life can be seen in the shadow of death, which is the limitation. In reality, by perceiving the limitations of existence, the soul reaches awakening and consciousness (Sa'idpoor, 1379, pp. 16-18).

From the topics that Dickinson deals with, it can be said that she was involved with matters like mortality and immortality, the essence of existence, and the quality of experience and what makes a distinction between one experience with other similar experiences or from others' experiences. It is believed that the fact that she spent most of her time at home and that her interaction with the world was mainly through communication, i.e. her letters, many think that this made her experiences personal and internal. It did also affect her choice of themes discussed in her poems. It is difficult to find a poet in the history of English literature like her in being indifferent to social political issues. Although she was living during the American civil war, there is no mention of this important event in her poems. Howard (2004, p. 3) claims that for her only one concern was present: herself. It might be the reason why the issue of identity or the difficulty of finding identity can be felt all over her works, as her psychological condition and her internal world are the most prominent features which can be found in her poems. Despite these personal experiences, the narrators or characters of her poems are not always herself. She has several different narrators in her poems such as: a small girl, queen, a dying woman, a nun, a boy and a bee, to name but few; and although mostly her poems start with 'I' but the speaker is imaginary.

Dickinson relies on the emotional effects of poetry. Poetry is a way to get rid of pain and agony, a pain which is caused by the death of a beloved, her disability to solve her doubts about the existence of God or her fears.

Signs of language in Dickinson's works can be divided into two basic types:

1. Linguistic signs: are signs that have special semantic signification in addition to their dictionary meaning and the writer uses them consciously with a specific aim.
2. Transcendental signs: compared to linguistic signs, finding these types of signs is more difficult and in most cases they appear unconsciously in the poet's words. Transcendental signs cover special styles that the poet uses for expressing her purpose and in most cases these signs can reveal important signifieds.
3. Perception of Phonological Signs in Dickinson's Mystic Poems

Yori Lottman (see Tadiyeh, 1378, pp. 263-265), who is a Russian Formalist, believes that art is a means of communication and an organized language in a unique form. He believes that the literary work is received first as a message then as a form. Through describing the structure of artistic texts, he tries to show that to achieve the two entertaining and logical systems that govern the literary works, the text should be understood horizontally and vertically, as for him artistic truth exists simultaneously in several areas of meaning. Therefore, a text has the ability to be similar to a part of whole or all of whole

One of the characteristics of modern poetry is the use of 'image'. Each topic is not completed in one poetic line or a stanza as in classic poetry and the lines are connected semantically. In modern poetry, the whole text is regarded. Form is the style of performing the content, and language that consists of words, clauses, sentences and the way of their connection has a prominent role in the form of poetry; while, the content is the nervous

system of poetry. It is a complex, mysterious and accurate network that includes all the body of the poem.

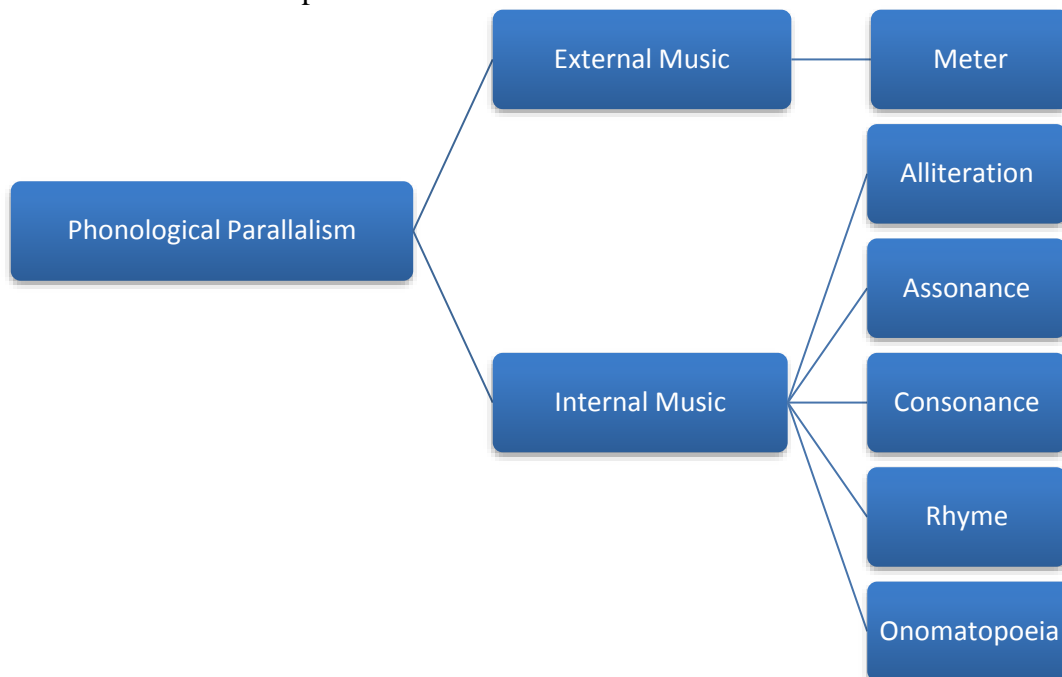
One of the secrets behind the success of great poets like Dickinson is their domination on language and its proper use. They also highlight the function of sounds and their repetition in their poetry.

Dickinson's mystic poems are composed through the connection between the poet's inner unconscious roar and the natural sounds in the universe; these two are summoned in a musical style in accordance with the mystical atmosphere and semantics of the poetic text. She seals the mystic concepts on a bed of stanzas without any selection or imposing on the text. In this regard, she turns to the natural and poetic effects of sound as her internal and excited approach to sounds creates alliteration, assonance, resonance, word repetition, onomatopoeia, etc.

3.1 Phonological Parallelism

Every literary artistic work is a string of sounds made up of a group of conventional phonological signs. They are formed by combining with each other according to the special rules of language, forming larger linguistic units to show their ability in word order and language proficiency. These audio signs play a role in phonological texture of speech in forms of segmental and suprasegmental sounds. Segmental sounds are phonological features of language in speech strings that interfere in producing phonemes. Phonemes as segmental phonological units are of two types: consonants and vowels. Suprasegmental sounds are those that do not come after each other but are located outside and above the segmental sounds, viz. syllable (Farshidward, 1384, p. 81).

Phonological parallelism is a kind of discourse parallelism that arises from sound repetition and increases the musicality of poetry. This type of parallelism is divided into external and internal music. External music is the creator of poetic meter and internal music is the different forms of repetition.



Different features of sounds and places of their articulation, make each phoneme reflect a specific feeling or a specific meaning. Sounds in general are divided into vowels and consonants (Sidhu & Pexman, 2018, p. 1619). Vowels are produced more easily and effortlessly, as the exhaled air come out of the mouth without an obstruction. In consonants, voiceless consonants are produced easier than the voiced ones. These features intentionally or unintentionally can affect expressing the poet's feeling and intention; even his real and internal feeling can be identified through studying and analyzing someone's spoken and written sounds.

The music of poetry consists of a collection of phonological harmonies, rhyme and rhythm that are known as external and internal music. Various genres of music have other functions in addition to giving musicality to poetry; they help to transfer the poet's emotions, thoughts and his intended music.

Dickinson, as a mystic poet, depends on musicality as her rhetorical power to express her mystic experiences as "poetry was taught from rhetoric books which emphasized musical analogies" (Cooly, 2003, p. 132) during her school time. Musical sensitivity is present in all her poetry.

3.1.1 External Music

There are two ways of achieving musicality: "by [the writer's] choice and arrangement of sounds and by his arrangement of accents" (Perrine, 2005, p. 716). The arrangement of sounds creates internal music and arrangement of accents creates external music.

Meter is one of the elements of external music that can be defined as "the pattern of stressed and unstressed syllables in a line of poetry" (Peck and Coyle, 2002, p. 51).

When a phonological set has a special system in terms of shortness or length of vowels, combination of consonants and vowels and stressed and unstressed syllables creates a kind of music that is called meter (rhythm). Meter has a close and direct relationship with music and is an intrinsic and inseparable component of poetry. Meter and musical elements of poetry are important elements to which formalists have given special attention. Formalists believe that meter is one of the elements that is useful in discovering the meaning and perceiving the text (Abramson, 2019, p. 647). They believe that there is a relative harmony between meter (rhythm) and content; therefore, each poem corresponds to a special meter depending on the content and emotional state; and the poet selects a meter that has harmony with his/her poem among different meters. Regarding meter, formalists have special attention to long and short syllables. A meter that has more short syllables induces stronger and more exciting emotional states and for gentle and serenity states, meters with long syllables are more suitable (Abramson, 2019, p. 647).

The rhythmical performance of a poem is a perceptual solution for a perceptual problem, i.e. when the linguistic and versification patterns are in conflict, they are accommodated in a pattern of performance to the extent that both are perceptible simultaneously (Tsur, 2017, p. 27).

Undoubtedly, there is a very strong link between poetry and music, i.e. the language of poetry carries musicality through using rhetorical devices. Perrine (2005, p. 716) states that the poet chooses words that have sound and meaning, and uses the sound to reinforce the meaning that enables the poet to propose something more than transferring simple information.

In several of Dickinson poems, language and music are tied together. The meanings in Dickinson's poems are also linked to their forms and meter. This is one of the techniques she uses to create a ground for meaning reflection. Therefore, to recognize her poem's meaning, the music of her poetry should be perceived. Her poems are mostly associated

with the common meter which is defined as alternating lines of eight and six syllables, as in the following lines (Johnson, 1960, pp. 319-320):

(1) You left me – Sire – two Legacies –
A Legacy of Love
A Heavenly Father would suffice
Had He the offer of –

You left me Boundaries of Pain –
Capacious as the Sea –
Between Eternity and Time –
Your Consciousness – and Me –

The rhythm of the above poem is ballad meter. The two stanzas are written in iambic tetrameter followed by iambic trimeter which is one of the melodic rhythms in poetry that suits expressing simple but whimsical feelings and emotion toward melody of life. As a matter of fact, Dickinson's mystic poems mostly have ballad meter as in the above poem and this leads the reader to feel the soul's mobility, inner states of mind and poet's passion through the poem. As ballad meter consists of lines of four or three stresses, the poet in her 'You left me – Sire – two Legacies –', stresses on the feeling of love in the first stanza and loss in the second, as if the reader is also lovesick.

The poem's meter ties the two stanzas together, having the same rhythmic structure that anchors the poem as a unified whole. In other words, there is a kind of unification between Dickinson's meter and imaginary emotional content. The elements of the artistic work function spontaneously together and help the reader to perceive the depth of her theme and her feeling depending on the stressed syllables and on the musicality of the poem. The two stanzas with the same rhythmic structure give the impression of the relationship between love and loss as the two edges of a paper and this connection is accompanied by eternal pain.

There is substantial evidence that metrical patterning in many forms of poetry is beneficial to cognitive processes (Cutler and Foss, 1977)..

Dickinson, in example (2), creates a quatrain with a regular four stresses/three stresses rhythm, i.e. regular appearance of unstressed and stressed syllables. This regular rhythm creates the synchronization of pitch which helps reinforce the idea of a steady drive in a horse-drawn carriage, i.e. it makes the reader to hear the continuous voice of the carriage movement:

(2) ˘ — ˘ — ˘ — ˘ —
Because I could not stop for Death –

 ˘ — ˘ — ˘ —
He kindly stopped for me –

˘ — ˘ — ˘ — ˘ —
The Carriage held but just Ourselves –

˘ — ˘ — ˘ —
And Immortality. (Johnson, 1960, p. 350)

Also, the relationship between Dickinson and hymn form should be discussed. Hymn form refers to a common meter that is combined with iambic stresses, usually in four line stanzas rhyming abcb. It dominates Puritan church music and is associated with Puritan views, especially it is used by Issac Watts in public worship and Dickinson like all citizens of the period imbibed the Puritan tradition that is reflected in her imagery

She sometimes departs from hymn form and its measure and uses more freely false rhymes; also she does not always end her lines but makes use of enjambment. Because she questions Puritan ways and therefore the use of hymn form is inappropriate. She sometimes departs from hymn form as she contradicts herself. In:

(3) I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading - treading - till it seemed
That Sense was breaking through -

And when they all were seated,
A Service, like a Drum -
Kept beating - beating - till I thought
My mind was going numb -

And then I heard them lift a Box
And creak across my Soul
With those same Boots of Lead, again,
Then Space - began to toll,

As all the Heavens were a Bell,
And Being, but an Ear,
And I, and Silence, some strange Race,
Wrecked, solitary, here -

And then a Plank in Reason, broke,
And I dropped down, and down -
And hit a World, at every plunge,
And Finished knowing - then – (Johnson, 1960, pp. 128-129)

She follows Watts's hymn form in some points but not others. The poem uses a common meter, and follows the a-b-c-b rhyme scheme. Apart from the last line of the third stanza that exhibits iambic stresses. This inconsistent use of hymn form shows her indeterminate attitude for Puritan thinking. In addition, a departure from the traditional form occurs at the end, the slant rhyme in the last stanza and trochaic rather than iambic feet in the last line shows the negative viewpoint of the writer at the end, i.e. breaking the standards of hymn form leads the reader to perceive the writer's negative viewpoint at the end.

3.1.2 Internal Music

Repetition in general has musical benefit and in addition to other functions it affects increasing the music of poetry, in a way one can claim that a great deal of the musicality of poetry could be ascribed to repetition at different levels.

The beauty of poetry is the result of its balanced internal and external beauty.

Repetition of consonants, vowels, words, and sentences are techniques for orchestrating diction. Repetition of sound, is called phonological repetition that can be considered as one of the important factors of diction and musicality in poetry. Leech (1969, p. 94) states that these repetitions within the poetic line can occur regularly which means that the repeated phoneme takes place at the beginning, middle or the end of the lines, or it can occur irregularly as it is called free repetitions. Therefore, internal music can be created in various forms: consonants, vowels, or both.

The poet can put the words together correctly to create equal productivity of the words. Vowels, especially the long ones, are more melodic than consonants; because the vowels are just echoes. Therefore, a poetic line which contains more vowels than consonants is more harmonic (Fayazmanesh, 1384, p. 172).

The perception of the signs is related to the choice and selection of signs. Because of having common sound or sounds among them, double understanding of the text can be achieved and this repetition can be of consonants, vowels or both. But in reality, after perceiving the text, the secondary meaning can be achieved.

A. Alliteration

Alliteration is the repetition of initial voiced or voiceless consonants in several words of a sentence. The literary value of alliteration is exalted when the repetition of the sound or sounds in the syntagmatic axis, is associated with the secondary meaning along with the meaning derived from the syntactic structure and the existing words in the horizontal axis of the language. Therefore, in this device, both syntagmatic and associative axes are active together and their representation appears on the horizontal axis of language.

The connection between form and meaning is undeniable. Articulation suits the content and content is connected to discourse and articulation, Bakhtin (1981, p. 269) believed that form, content and discourse are interrelated.

Those who believe in the relationship between sound and meaning, claim that in addition to the words, the phonemes have a role in transferring meaning. Pope (1711, p.365) believes that “the sound must seem an echo to the sense”, i.e. sound should echo meaning. Kamyar (1375, p. 28) describes the meaning and some sounds in the mind of the reader in this way:

1. Bilabial sounds [b,p] signify speed, motion and explosive sounds.
2. [m,n] signify a whisper of music.
3. [l] signifies flowing fluid, water stream, relaxation and happiness.
4. [t,d,k,g,ts] indicate violation, roughness, difficulty and noise.
5. [s,S] reveal softness and relaxation.
6. [z] gives the texture of the discourse violation.
7. [f] and to some degree [w] shows wind, jumping or any simple and light movement.
8. [r] is mostly used in texture with sound and movements.

Great poets could create eternal works through their awareness of the meaning of the sounds and mastering them. As an example, Dickinson, with knowledge and awareness of this issue, uses the concept of sounds. As through repeating /f/ sound in her poems as ‘Fame is a fickle food’, she transfers the meaning of momentary blow of fame that passes as a breeze for a short time from famousness to infamousness. Even the power of transferring a

message through using this sound is more than the words, in a way the pleasure and taste penetrate to the depth of the reader's existence; softness and relaxation of having a second chance of being famous is drawn so beautifully through repeating /s/ sound.

Repetition of /s/ sound in 'The second time is set' also makes a hissing sound that invites the reader to silence, and it gives the impression of stopping thinking about hollowed happiness but the idea of once-in-a-lifetime-chance, fate and cruel turn of time is pictured. Repeating /k/ as in 'Whose crumbs the crows inspect' sound creates the noise of the crows' caw sarcastically as although they never miss a chance to eat, they refuse these food crumbs which are desired by human beings madly.

- (4) Fame is a fickle food
Upon a shifting plate
Whose table once a
Guest but not
The second time is set.

Whose crumbs the crows inspect
And with ironic caw
Flap past it to the
Farmer's Corn—
Men eat of it and die. (Johnson, 1960, p. 678)

Repetition is sometimes emphatic. Dickinson in the below example, increases the musicality of her poem through repeating the phoneme /b/ but additionally it reflects the words 'bee, butterfly, breeze' that are the dominant words of the poem and it emphasizes her standing against church and offering nature instead as a better object of worship than Trinity:

- (5) In the name of the Bee -
And of the Butterfly -
And of the Breeze - Amen! (Johnson, 1960, p. 14)

Example (5) imitates the Trinitarian formula of baptism: "in the name of the Father, and of the Son, and of the Holy Ghost" (Matthew, 28:19).

Repetition of /m/ sound mirrors the moaning sound of the poet in the poem's atmosphere. In the following lines:

- (6) I measure every Grief I meet
With narrow, probing, eyes -
I wonder if It weighs like Mine -
Or has an Easier size. (Johnson, 1960, p. 272)

One important aspect of how tones, moods and emotions are abstracted from speech sounds is that sounds are double-edged; that is, they may be expressive but with different, or even opposite, qualities. Consequently, the sibilants /s/ and /ʃ/ may have a hushing quality in one context, and a harsh, noisy quality in some others.

The perception relies here on the assumption that sounds are bundles of features, on the acoustic, phonetic and phonological levels, and that the various features may have different expressive potentials (Tsur and Gafni, 2019, p. 2).

Speech sounds have no expressive potential of their own, the system of sounds based on /k/ may assume the emotional quality of quietness, which in reality it doesn't. The sound tends to express something strong and harsh, and may contribute to shifting the center of gravity from one direction of meaning to another (e. g., from quiet to root). Therefore, it can be said "voiceless plosives are perceived as hard, because they are abrupt and thoroughly recorded" (Tsur and Gafni, 2019, p.6).

B. Consonance

Phonemes have special physical features according to place and manner of articulation. The meaning that is transferred by front vowels is different from the meaning of back vowels. Production of plosive consonants is more difficult compared to fricative consonants and the meaning that each allocates is different. But sometimes repeating a phoneme or several phonemes is not because of their physical features but because of emphasis on a word or a concept that intended phonemes express it; for example, the /s/ sound expresses hissing sound.

Consonance is one of the music signs in poetry in which the same consonants are repeated after or before different vowels. Hebron (2004, p. 23) defines the term as "the repetition of consonants on either side of a vowel sound, is a particular kind of half rhyme known as consonance".

Dickinson in 'The Snake' uses consonance, through repeating the phoneme /s/ which increases musicality of her poems, additionally this repetition is a reflection of 'snake' as the central idea of the poem and emphasizes on its hissing sound as /s/ itself is called 'hissing consonant':

(7)A narrow Fellow in the Grass
Occasionally rides -
You may have met Him - did you not
His notice sudden is –

The Grass divides as with a Comb -
A spotted shaft is seen -
And then it closes at your feet
And opens further on – (Johnson, 1960, pp. 459-460)

Dickinson's uses consonance, repeating the /s/ sound throughout the poem to mimic the sound of a snake hissing. This technique of consonance also helps her to reflect her association with the snake and repeat the idea of her affectionate admiration with the snake.

There's a further suggestion of this danger in the words "Grass", "occasionally", and "rides"— that will continue through the rest of the stanza. That quiet hiss and buzz—hidden within the words, not boldly out in front—contributes to the feeling of hidden snakiness when the reader reads the poem.

C. Assonance

A poet's feelings underlie his language and affect his choice of sounds. This makes the poet show a desire for certain sounds in different conditions. In times of calmness and happiness, he uses voiceless fricatives more, while during sadness and anger, he uses contractive plosives and this will happen mostly unconsciously as human parts of the body react appropriately with different feelings and conditions. Coordination of organs of speech with various feelings, automatically affects the sounds' production.

Assonance is defined as "the repetition of vowels" (Hebron, 2004, p. 23). It is one of the techniques of figurative language that helps create musicality in poetry through repeating the same vowel in adjacent words or in the same line. This palilogy causes a kind of euphony in poetry.

Vowels are divided into two types: back and front vowels depending on the part of tongue involved in their articulation. Kamyar (1375, pp. 28-30) claims that the front vowels / æ, ɪ, e/ are high-pitched and identify the smallness while the back vowels /a:, ɒ, ʊ / are low-pitched and give the impression of bigness. Dickinson in her 'Because I Could not Stop for Death' repeats / ɒ / sound to show her celebration of death, her happiness and her leisure time spending in a carriage of kind death that takes her toward immortality. While repeating the / eɪ / sound shows the other side of her feelings in this journey. We see mortality faces eternity, contradicting ideas in her mind that there is no evidence for eternity.

(8) Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.

We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –

We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun – (Johnson, 1960, p. 350)

In the following example, long syllables /aɪ/ in the lines and rhymes create a melancholy and touches feelings and excitements (Sharma, 2018, p. 937). The state of the poet, who has cried out from the depth of her being and stretches her voice to reach the sky, is clear in using long vowels, long syllables and stretched rhymes:

(9) I measure every Grief I meet
With narrow, probing, Eyes –
I wonder if It weighs like Mine –
Or has an Easier size.

I wonder if They bore it long –
Or did it just begin –
I could not tell the Date of Mine –
It feels so old a pain –
I wonder if it hurts to live –
And if They have to try –
And whether – could They choose between –
It would not be – to die –

Inote that Some – gone patient long –
At length, renew their smile –
An imitation of a Light
That has so little Oil –

Iwonder if when Years have piled –
Some Thousands – on the Harm –
That hurt them early – such a lapse
Could give them any Balm – (Johnson, 1960, pp. 272-273)

These long syllables and vowels echo the poet's sighs and groans, and the content of her poem is sadness, grief, pain, and agony (Sharma, 2018: p. 937). Additionally the form of her poem reflects this grief and the repeated vowels have great role in transferring the message and the intended meaning.

Assonance, the repetition of similar vowel sounds with different consonants, helps to place emphasis on specific words and guide readers toward the recognition of a particular relationship between them. Both devices reinforce the accentual meter and have the potential to add productivity and texture to a poem.

D. Onomatopoeia

Onomatopoeia refers to a word that derives from and imitates natural or unnatural sounds. The theory of onomatopoeia confirms the simulation theory about the origin of language as well as the relationship between language speakers and nature. Therefore, in a language where native speakers are mostly connected to nature, more onomatopoeic words can be found. According to Hasada's definition, onomatopoeia is a form in human language in which sound reflects feeling (1994, p. 2). Probably, this form of expression was the first human language that later, under evolution and transformation, has changed into language words (Saafawi, 1391, p. 14). In other words, form is the internal relationship of language and meaning is its external relationship; this meaning is hidden inside the word and in syntagmatic relation with other words uncovers itself.

Onomatopoeic word is one of the points that raise doubt about Saussure's views on linguistic signs. Although selection of each onomatopoeic word occurs depending on the units of a system of a language and therefore there is nothing wrong with the Saussure's point of view. For example, the voice of boiling water in Kurdish is called 'qolt-qolt' and English people select the word 'gurgle'. And it is worth mentioning that other sounds of water that we call 'qolp', they also call it 'gurgle'.

Here, we don't concentrate on Saussure's signifier and signified. But, the matter is from that are not conventional; also we can get the benefit to induce meaning.

Harmony between form and content can easily be identified in several ways but most obviously in onomatopoeia. In literature, it can be defined as a poetic device and is one way a poet can create sounds in a poem (Notari, 2015, p.1), i.e. the sound made by conveying the words is linked to the subject of the poem. Simpson (2004, p67) asserts that onomatopoeia is "a feature of sound patterning which is often thought to form a bridge between style and content".

In reality, Dickinson, through using onomatopoeic words, performs a kind of returning to the first language of human beings that shows her naturalist spirit, a soul that wants everything and even language pure and original, as she faces a feeling that can't be expressed by usual and formed language. All the onomatopoeic words she uses convey meaning, i.e. they should make connection between their audial features with the internal and mental state of the poet in a special condition and finally enter language structure to get meaning through their syntagmatic relation. She tries to make her utterance match her internal state. For example, in 'A narrow Fellow in the Grass':

(10) A narrow Fellow in the Grass
Occasionally rides -
You may have met Him - Did you not
His notice sudden is – (Johnson, 1960, p. 459)

In the last line of the first stanza, the repetition of the phoneme /s/ sound resembles the hissing of a snake which is the poet's subject.

(11) I heard a Fly buzz – when I died -
The Stillness in the Room
Was like the Stillness in the Air –
Between the Heaves of Storm - (Johnson, 1960, p. 223)

Dickinson describes the sounds she hears as she's dying in her poem as the sound of the 'buzz' which is an onomatopoeic word and also describes 'stillness in the room'. The use of onomatopoeia at the beginning of her poem creates an auditory landscape, which she then fills with other imagery.

E. Rhyme

Abrams (2009, p. 316) defines the term rhyme as "the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following the vowel".

Rhyme has a prominent role in transferring the poet's intention (Kadkani, 1368, p. 62); rhyme as one of the techniques of internal music has a special role in transferring meaning, poets make use of it in transferring their intended meaning and they create a kind of harmony in their poems and adds some aesthetic dimension..

Rhymes are selected in a way that suits the topic of the poem and its meaning. If the topic of the poem is sadness the appropriate rhyme is chosen with this topic. This inductive power of rhyme enables the poet to change a happy rhythm into a sad rhythm through using the tune of letters (Kamyar, 1369, p. 71). Preminger (1976, p. 707) claims that if the rhyme doesn't harmonize with the meaning, it is wasted.

Dickinson uses partial, slant, or off-rhymes. She intentionally violates convention in her poems, and stubbornly stuck to her ways. Her stanza forms and her poetic rhymes are mostly taken from the standard Protestant hymns of her day, largely from those of Isaac Watt although most of the time she abandons its conventional rules, as it can be seen in the following lines:

(12) Not any higher stands the Grave
For Heroes than for Men —
Not any nearer for the Child
Than numb Three Score and Ten —

This latest Leisure equal lulls

The Beggar and his Queen
Propitiate this Democrat
A Summer's Afternoon — (Johnson, 1960, p. 600)

In the first stanza, the words 'men' and 'ten' have created perfect rhyme, whereas the reader expects the next stanza with the same rhyme scheme, 'queen' and 'afternoon' end with same consonant sounds, yet do not rhyme perfectly and represents slant rhyme. The strict use of hymn form at the beginning reflects a tendency towards Puritan ways of thinking. The break from hymn form in the second stanza symbolizes an eventual departure from such approaches.

It is possible that Dickinson's slant rhymes reflect her emotional tensions; these slant rhymes seem reliable with the gloomy quality of her mind:

(13) I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading — treading — till it seemed
That Sense was breaking through —

And when they all were seated,
A Service, like a Drum —
Kept beating — beating — till I thought
My Mind was going numb —

And then I heard them lift a Box
And creak across my Soul
With those same Boots of Lead, again,
Then Space — began to toll,

As all the Heavens were a Bell,
And Being, but an Ear,
And I, and Silence, some strange Race
Wrecked, solitary, here —

And then a Plank in Reason, broke,
And I dropped down, and down —
And hit a World, at every plunge,
And Finished knowing — then — (Johnson, 1960, pp. 128-129)

Dickinson "in her half-rhymes, her irregularities of speech and rhythm, her spasmodic quality, she mirrored the incongruities and frustrations of human experience; the awkwardness in her poetry became a metaphor of life itself" (Williams, 1948, p. 255). Miller Budick also describes her breaking rules as "disorder, therefore, is conveyed in Dickinson's poetry not only imagistically and thematically. It is represented linguistically and visually as well" (Budick, 1985, p. 14). Finally, James McIntosh defines Dickinson's greatness as it lies in her ability to find "appropriate styles and forms for representing an untethered inner life" (McIntosh, 2004, p. 17).

What has been discussed so far proves that in many cases we reach a double understanding of the form of the sign, and rhyme can be an interesting example. More clearly, when choosing a rhyme, the first thing to consider is the form of the sign.

4. Conclusions

1. On the basis of language studying and the science of semiotics, topics as the differences between literary and linguistic work, the language communication process

theory, semiotics as a science of interpreting signs and the system of semantic signification, can lead us toward the principals and the basics of understanding and perceiving the text.

2. In the process of perceiving texts, scientific study of language, familiarity with viewpoints related to achieving the basics of perception, aesthetic analysis and cognitive semantics play an influential role.
3. Dickenson's poetry carries a kind of harmony that functions as the transporter of meaning and feeling in addition to the elements transferring the message and each of these linguistic elements also induces meaning and passion.
4. By studying Dickinson's mystic poems, it is concluded that there are five major roles in the use of phonemes: meaning transferring, emphasizing on the basic meaning, feeling transferring, increasing musicality and creating coherence.
5. Emily Dickenson gives special attention to phonological structure and observes different kinds of phonological parallelism. Through using various types of repetition in sound, syllable, word, phrase and sentence levels, she tries to transfer her message or intended meaning in addition to strengthening the music of her poetry, searching for elements and factors from inside her language.
6. In many cases, double understanding can be achieved from the form of the signs, i.e. the form of signs is the indicator if their meanings.
7. Dickenson's poetry contains ballad meter and mostly her poems carry meter. In internal music, her poems are full of repeated consonants and vowels that has great role in transferring her message. She also pays attention to different types of repetition in lexical level that helps her consolidate phonological structure and increase discourse music proving that keeping phonological structure has great importance and this structure has become one of the elements of message transference.
8. Rhyme as a basic part of internal music has a great role in transferring the poet's intended meaning in addition to its musical role and increasing musicality of poetry. Emily Dickenson makes use of this feature artistically, she uses rhyme for inducting meaning, transferring her feelings and concluding the intended meaning. Regarding the mystical poems of Emily Dickenson, it can be concluded that through semiotics and cognitive semiotics, a deep reading of literary texts can be achieved.

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